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ABSTRACT

In this paper, an integrated view is presented of the direction that education must take if it is to become the creative, effective, joyful enterprise that many educators long for. Educational institutions are not humane because they fail to deal with the human condition in all its variety and meaning. They continue to affirm the intellectual part of the human being as if it were the whole person. Instead, the human condition is made up of six qualities including the intellectual, emotional, social, physical, aesthetic, and spiritual. In order to achieve a humane curriculum, subject matter must be responsive to these six categories in addition to teacher goals for student development which include fluency (knowledge), manipulation (application, analysis, synthesis, evaluation), and persistence (continuation of learning). The result is an 18 cell grid in which the subject matter must respond or it is less than completely humane. The difficulty arises from the educational tradition that places intellectual ability above the other aspects of the human condition. Educators usually deal with only two cells of the grid -- the contribution of fluency and manipulation to intellectual growth. In order to achieve a humane curriculum, educators must define all curriculum changes by the complete set of criteria. (Author/DE)

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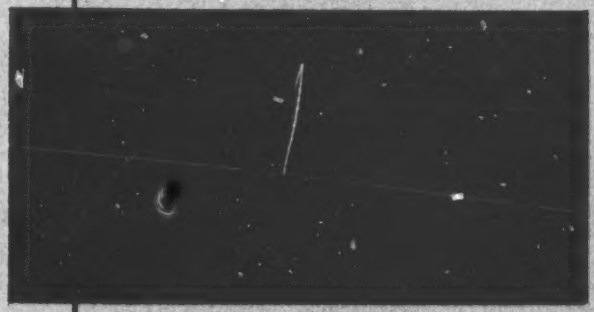

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TOWARD A HUMANE CURRICULUM

by

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PREFACE

This paper was revised by Professor Foshay for ERIC/ChESS from a presentation made to the American Educational Research Association in April 1974. In it, the author presents a forceful message to all educators, but particularly to those responsible for social studies and social science education.

Professor Foshay draws heavily on the wisdom of the past and present--the insights of Rousseau, Froebel, Dewey, Bloom, Piaget, Kohlberg, and others--to present an integrated view of the direction education must take if it is to become the creative, effective, joyful enterprise that many educators long for. His argument is simple and straightforward. His prescription is one that may challenge the best efforts of educators for decades to come. It may be especially appropriate as a response to the current mood of uncertainty about what to do with all the stimulating educational innovations of the last decade that now seem to litter the landscape, in disarray and only partially used.

Irving Morrissett
Director, ERIC/ChESS

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TOWARD A HUMANE CURRICULUM

by

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In my own lengthening career in education, the theme of the humane curriculum has come to the center of attention twice: once during the '20s and '30s, and again now. During the '20s and '30s, the theme took the form of concern with the "whole child." It followed Dewey's injunction that education was not only preparation for life, but it was life now--that the growing child was to be respected for his present as well as his future. It followed 50 years of child study, beginning with Wundt,* but it had its ultimate roots in Rousseau and had been kept alive by such figures as Pestalozzi** and Froebel.***

The movement of the '20s and '30s suffered a sad fate. It lost its edge, and degenerated into moralizing and sentimentalism. Events overwhelmed it: the Second World War, the political reactionism of the '50s, the educational conservatism of the '50s and '60s.

Now it has recurred. Why? Perhaps because of the increased threat to individual identity brought about by urbanism, though this has seemed a constant theme to me since the '30s. Perhaps because of the impact on the public consciousness of the sweeping national events of the time--the assassinations, the Vietnam War, the disaffection of the young, the mood of social criticism. Perhaps for reasons that are internal to

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*Wilhelm Wundt (1832-1920) was a German experimental psychologist who established the first psychological laboratory in 1879.

**Johann H. Pestalozzi (1746-1827) was a Swiss educator who advocated "child centered" education and the concept that education was a continuous development of the mind through sense impressions.

***Frederich Froebel (1792-1852) was a German educator and mystic who established the first kindergarten and developed the theory that all instruction should be based on self-fulfillment and self-activity.

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education: a reaction against the conservative thrust to make of teaching a set of impersonal techniques. Or perhaps we are caught in one of those tidal cultural changes in our post-industrial society. In any case, the theme has acquired a renewed interest for us.

It could lose its thrust once more. The difficulty with the term "humane" is that it invites sentimentality, moralizing, and rhetoric, not concerted action--witness the diffuse writing of the educational romantics since 1960. If we are not to lose this opportunity to invent a humane curriculum, we will have to confront the term "humane" in a way that invites action. That is what I shall attempt here. I shall offer a structure for the term "humane" that I believe can be applied to the design of educational experiences. If the structure is useful, we will have in our possession the means for working out the application of the term to our day-by-day work. The chances that the "humane curriculum" movement will once more dissolve into sentimentality will have been reduced.

According to the view taken here, educational institutions as we have inherited them are not humane because they fail to deal with the human condition in all its variety and meaning. They fail to carry out the joyous affirmation of what it is to be a human being--to celebrate the human condition. Instead, they continue to affirm a part of humanness--the intellectual--as if it were the whole. We affirm an 18th-century view of mankind. *Déesse Raison* (Goddess of Reason) continues to rule. In our conception of the curriculum, we have not got beyond the Enlightenment. By reducing everything to the cognitive--the intellectual--we misportray the nature of the human being to growing young people. It will not do, and it is not necessary, if we will give disciplined attention to what it is to be a human being.

The Meaning of "Humane"

The term *humane* has three sets of meaning: a popular meaning, an activist meaning, and a traditional meaning. Let us examine them, since some of the confusion surrounding the term is brought about by our failure to distinguish the meaning we intend.

The popular meaning of humane--the dictionary meaning--is simply "to be kind." Humane treatment of animals means forbearance toward them; to

inflict unnecessary pain on an animal is to be inhumane toward it. The same may be said of the treatment of war prisoners--or any prisoners. The term has little positive meaning. To feed and stroke a pet animal is not to be humane toward it; it is to respond to the animal in the animal's terms. As with most virtues, we define the breach much more clearly than we define the observance. "Thou shalt not" is much more common in our moral teachings than is "thou shalt." We are specific about vices--cruelty, falsehood, theft, and so on. We are vague about virtues--kindness, love, consideration. According to the popular definition, to be humane in school would mean no more than that we not torture the children, physically or psychologically. The definition does not invite us to celebrate or to affirm the human condition of children; it seeks only to prevent brutalizing them. Applied to the curriculum, it leads to mere sententiousness, as in McGuffey's *Readers*.

The activist meaning of "humane" is expressed in a number of movements popular currently: value clarification and values education; "affective" education, or the acknowledgement of affect; and the various movements that seek social justice through passionate activity. The activist movement defines itself by what it opposes: bureaucracy, hierarchies, all forms of social coercion, materialism, technology, large institutions, and the "establishment." In its assertive form, the activist humanists emphasize autonomy, love and tenderness, empathy, a rousseauean view of man. They acknowledge the physical nature of man. They act by forming groups of "True Believers": communes, encounter groups, quasi-religious groups, and the mystical groups.

Applied to education, the activists promote encounters with private emotion in a public setting, the generation of social emotional phenomena, and in general the celebration of the social-emotional-physical self.

In contrast with the popular and the activist meanings of humane is the "Great Tradition." The question What is man? has occupied the attention of thoughtful people since the Greeks. The Tradition seeks to confront the astonishment of human existence. It portrays man as a limitless array of possibilities. The Tradition includes philosophers, poets, and theologians; in our time it also includes anthropologists and other social scientists, especially the psychologists.

There are two kinds of statements about man that arise from the

Great Tradition. One kind refers to the whole man and his functioning, using such concepts as *homo faber* (Man the maker), *homo ludens* (Man the player), *homo cogitans* (Man the thinker), Child of God, Man the chameleon, and Man the timebinder. The other kind seeks to name the parts, or properties, or faculties that make up a man. This is done for the purpose of analysis. Thus, by the 19th century, one finds lists of attributes. animal, intellectual, aesthetic, affective, social, spiritual.

The first of these, the approach that deals with man as a whole, leads to the choice of areas of knowledge to be included in the curriculum. One selects mathematics because of its function for the whole man in his role as analyst and problem-solver. One selects history because man is, indeed, a "time binder." One selects other fields because of what man must confront: the world of mankind, the natural world, himself. A general education, made up of the traditional academic subjects, may be rationalized as reflective of various views of the totality of being human. When we criticize and modify the offering of subject matter (a friend of mine would prefer to call it "object matter," since it declares what shall be the object of the students' attention), it is because we believe either that the whole man is not being portrayed or because there is a significant part of existence that the student is not educated to confront.

The second traditional meaning of humane, that which is analytic and deals with the components of human existence, is the type I shall use here. If the basic function of an education is to celebrate the human condition, then we must attend to the quality (or qualities) of the celebration. Hence, in this paper we shall seek to deal not with the choice of experiences (What shall we teach?), important as that is, but rather with the quality of experience (How shall it be conceived?). My intent here is to deal with the quality of the curriculum, not the topics offered.

The Six Aspects of Humanness

In what terms shall we think of the quality of the curriculum if the purpose of education is to celebrate the human condition? The Great Tradition says that quality shall be approached through a consideration of

the various aspects of man which. taken together, make him human. There appear to me to be six of these, four of which have been funded with knowledge through the efforts of the developmental psychologists and two of which arise from the Tradition itself. All six, I will assert, are basic requirements for life. That is, if any one of them were wholly missing from one's *persona*, one would cease being human and would destroy himself or be destroyed by others. They are, I repeat, requirements for survival.

The six large categories I propose are these, given in decreasing order of our familiarity with them in schools and the research that bears on them: the intellectual, the emotional, the social, the physical, the aesthetic, and the spiritual. Let us examine each of them in turn. In doing so, let us remember that our purpose is to apply them to the curriculum. This means that each of them must be a recognizable way people behave, for the quality of the curriculum is to be found in the responses--the behaviors--it elicits. Each of the six aspects of the human condition will, therefore, be examined as a form of human behavior--what people do.

The Intellectual

Of all the six qualities to be examined here, the most familiar to us educationists is the intellectual. The knowledge we have of intellectual development is by far the most richly developed by the psychologists. In the *Taxonomy of Educational Objectives: Cognitive Domain* (Bloom *et al.* 1956), we have what many consider a satisfactory mapping of the field. Piaget's description of intellectual development* is having an enormous influence on curriculum making. The older descriptions, which emphasized the increase of discrimination with the increase of experience in life, are consonant with more recent theories and with the general thrust of Dewey, as in *How We Think* (1910).

As behavior, intellectual growth is most manifest as children become sophisticated problem solvers. The "higher mental processes" involve

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*See, for instance, Barbel Inhelder and Jean Piaget, *The Growth of Logical Thinking from Childhood to Adolescence* (New York: Basic Books, 1958).

analysis, synthesis, and evaluation--all aspects of problem solving. Applied to the curriculum, honoring the intellectual aspect of the human condition would require that we move from inert fact (which, you will recall, Alfred North Whitehead said was the curse of mankind) to the manifold forms of Scheffler's "know-how" (1965). It is in the intellectual area that the curriculum projects of the '50s and '60s made their principal contribution. Intellectual behavior was seen as an active process of inquiry and problem solving (i.e., the reduction of discrete data to patterns), in which the child was constantly challenged to grow in the acquiring and using of the various logics contained within the principal disciplines that make up intellectual knowledge. More progress in curriculum making for intellectual development occurred during the '50s and '60s than at any time during this century.

The Emotional

We are far less familiar with emotional development, and with emotional behavior, than we are with intellectual growth and behavior. Studies of emotional development are largely of this century. While the field is not so elaborately researched or mapped, theories and empirical evidence do exist. One theory that I shall adopt here, because it lends itself to curriculum application, takes the development of distance from one's self as crucial to emotional maturing--the ability to examine (and perhaps rejoice in) one's own feelings. The ability to take one's feelings as the object of attention is crucial to emotional development. To have feelings is to be emotional; to acknowledge them is to move toward emotional maturity.

Emotionally, people differ from animals in two obvious ways: people can suppress emotion (though, as we all know, with some risk), and people are capable of emotional subtlety and complexity. "I can smile, and murder while I smile," as Richard III said.

Alas, little is done in the curriculum to promote emotional maturity, since the tendency is to reduce everything, including emotion, to intellectuality. We therefore ignore the passion and the nobility that is in the social studies for the taking. We fail to treat literature as if it were indeed literature, portraying the subtleties of feeling that we are heir to. We ignore the fact that science is, first of all, a human endeavor,

as described in the *Double Helix* (Watson, 1968) and elsewhere. In the degree that we deal with emotional development in school, it is on an interpersonal basis, in sports, and (sometimes) in music and the other arts. In the main, however, we deal with emotion as if all emotion were a crisis, to be overcome "objectively" as soon as possible.

The Social

The development of the social self has been mapped even more inadequately than the two already mentioned, but some descriptions, if not developmental theories, are available to us. For one thing, we have long recognized that human beings are gregarious. They cannot survive alone for long. That is why solitary confinement is such a brutal form of torture. Even Simeon Stylites,* on his pillar, was no lonely hermit--he preached to the people. Social behavior is as much a requirement for survival as any of the six aspects of the human condition we are examining here.

Of the many descriptions of the stages of social development, we will select two: the development of social organization (including the ability to cope with conflict) and moral development, as recently set forth by Kohlberg (1970) and others. We shall sketch them briefly, for our primary interest is their application to the curriculum.

Early observations of the organizational behavior of young children recognized their tendency at the outset to "play alone together." Then they progress from low organization games, such as the circle games of ages six and seven, to progressively higher organization games, such as the formal sports and contests (e.g., chess and bridge). The rules become more numerous and the games more complex.

Similarly, in moral development there is a progression from strict dependency on an authority figure to increasing social autonomy, until students form their own governing structures. Such a progression is traced by Kohlberg.

It is important for us to decide how to consider moral development. Here, I take the position that it is a social attribute. "Morals" have

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*Saint Simeon Stylites (AD 390-459) was a Syrian monk who originated a fearful form of asceticism that consisted of standing ceaselessly, day and night, on top of a 50-foot column.

to do with how one shall relate to others. The development of conscience, from this point of view, is a social matter. It bears on interpersonal relations and social responsibility more than it bears on one's treatment of one's self. This is an arbitrary decision--while one *ought* to take a constructive view of one's self, no social sanction applies if one does not. Justice to self is treated, in this paper, under the spiritual domain, though of course it has social consequences.

As an objective of schooling, social development has traditionally been subsumed under character development or moral development, as in Kohlberg, or seen as the development of citizenship, an increased ability to adapt to a given society, or to be socially productive and of value to others. This last is the thrust of most of Dewey's proposals about education.

It should be apparent that neither the field of social development nor the subject matter we call social studies is coherent. If the principal purpose of the social studies were to celebrate the social nature of man, an entirely different subject matter would emerge out of the present history-geography-economics-anthropology quagmire. We would seek that students discover within themselves the need for institutions, and that they pursue the ends of justice in all social enterprises. We would encourage that they come to terms with conflict and conflict resolution, and that they learn the arts of what is now called "pro-social" behavior. They would discover how it is that social meanings permeate almost all other meanings.

The Physical

The physical meanings of human existence are not the same as the meanings pediatricians deal with daily. By physical development, here, we mean the growth in the realization of one's self as a physical being. Very little funded knowledge exists in this domain, though it is obviously needed in a consideration of those aspects of the human condition necessary for survival.

Our failure to deal with this form of self-realization reflects the medieval separation of mind and body that still haunts us. If the body is essentially a corrupt, temporary abode for a soul on its way to eternity, it does not deserve attention. Indeed, it ought to be suppressed.

Our academic value system reflects this ancient, powerful tradition so accurately that one is tempted to explain this aspect of the curriculum in medieval terms.

A celebration of the body takes place in two parts of the curriculum--sports and dance--but notice the relatively low status they hold. While these two fields should be given the status they deserve, they in no sense adequately deal with physical development as we mean it here.

To deal with it adequately, we would do things deliberately we now do only incidentally. We would examine our various perceptual systems, seeking to build perceptual discrimination--we would try to see better, hear better, feel or touch with greater sensitivity, taste with discrimination and pleasure, and become aware of movement. And, we would learn how the bodily organs function together. We would do something as simple as putting full-length mirrors in classrooms, to the end that growing children become aware of their bodies as wholes. We do almost none of this, obvious as it is.

The idea of the "psychomotor domain" is a short step in this direction, as are the fairly elaborate descriptions of motor development. In comparison with the other domains that make up human existence, however, this one is scarcely explored now.

The Aesthetic

If one were wholly devoid of aesthetic response, one would become eccentric, would be rejected by others, would take a destructive stance toward the self, and would ultimately be destroyed. It is this proposition that leads me to include the aesthetic in the six aspects of the human condition considered here.

The aesthetic response has been examined by the psychologists only fleetingly. Many of their examinations of it have been based on an inadequate notion of what the term refers to. For example, some psychologists include aesthetic response in the affective domain, as if it were only, or mainly, an emotional response. It is far more than that, as we shall see. Indeed, there are aesthetic responses with very little emotional content.

Since here we are concerned with the curriculum, it is the aesthetic

response that interests us. Whether this response is to an occurrence of one's own making or to someone else's, it is still basically the same kind of response.

Harry Broudy* has identified four aspects of the aesthetic response: the formal, the technical, the sensuous, and the expressive. Let us examine his formulation, for it seems useful for purposes of curriculum analysis and curriculum making.

The formal response is a response to form--a recognition of the purely formal qualities of the aesthetic object. One recognizes the category within which the object exists: it is a farce, a landscape, a fugue, a classical ballet, a lyric poem, an operetta, a certain kind of film. Or, to leave the arts, it is a political conflict, a formula, a set of directions, an electric toaster.

Note that it is implied here that one may choose to respond aesthetically to any object or set of events, from *Hamlet* to an errand at the supermarket. The difference between the two objects of the response is that an aesthetic decision for one is likely to yield a richer as well as a different response than for the other.

The technical response involves recognition, perhaps simulation, of the technique used in producing the aesthetic object. Here one becomes interested in composition, brush work, how the maker of the object apparently organized his task, what he had to do to accomplish it. If one plays the piano, one "plays" a piece when one hears it played. Similarly, one "paints" a picture, one "acts" the part, one "sculpts" the observed form, and so on. To take the response further, one "relives" the past, one "solves" the given problem, one "builds" the house. The more one knows of the various techniques, the more available is this form of the aesthetic response.

The sensuous response acknowledges and seeks awareness of the appeal of the aesthetic object to the sense. Here one becomes aware of one's own perceptual processes: one notices color, texture, movement or implied movement, odor, taste. That is why people want to walk on the forbidden grass, to touch the forbidden museum object, to test wine for its "nose,"

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*Harry Broudy (1905-) is Emeritus Professor of Education at the University of Illinois. The author learned of Broudy's idea on the aesthetic response from conversations with him.

its color, texture, and taste. It is through the perceptual processes that one literally "takes in" an aesthetic experience.

The expressive response is a summary of the others, in which one assesses the meaning of the experience. One evaluates, perhaps, but the evaluation goes far beyond simple liking or disliking. One savors the experience. Having engaged one's self with the object or set of events formally, technically, and sensuously, one incorporates the experience--that is, makes it part of one's self.

It is this act of incorporation--the expressive or interpretive response--that makes significant aesthetic experience unforgettable. I think that much of the enormous amount of forgetting that occurs during formal academic instruction arises from its lack of aesthetic meaning.

Perhaps enough has been said here to make it evident that the aesthetic response exists in its own right. While it is related to intellectual, emotional, social, and physical behavior--as all of these are to each other--it is distinct from them and cannot be reduced to any one of them. It follows that any school experience, to be fully human, must be examined for its aesthetic significance. If it is, it is likely to be unforgettable. I shall offer an illustration of how this may be done later in this paper. Meanwhile, we will settle for Auden's idea that "the poem reads me," or these lines of Josephine Jacobsen (1974):

> O God, it peels me, juices me like a press;
> this poetry drinks me, eats me, gut and marrow
> until I exist in its jester's sorrow...

The Spiritual

It is of the essence of what it is to be a human being that we ask ultimate questions--questions that must be confronted, that must be acknowledged, but which cannot be answered intellectually. These are the questions concerning meaning. What is the meaning of existence and death? What is infinity? To be human is to be astonished at one's own existence.

Those who wholly fail to confront such questions live lives without ultimate meaning. If one cannot find meaning in life, one destroys oneself--and people do, indeed, destroy themselves because they find themselves meaningless.

All of this I shall call the spiritual. By the spiritual, I do not intend to refer to religion, but to that universal search for meaning that gives rise to religion. The spiritual response is an acknowledgment, perhaps, a celebration, of the search for meaning. The experience of the sublime, of the ultimately terrifying, of being lost in wonder or awe--all of these are the kinds of response we are concerned with here. These experiences are inward. They are not primarily social, intellectual, emotional, aesthetic, or physical, although they may partake of all of these.

What has this to do with the ordinarily prosaic curriculum? We have heard, and tended to disregard, repeated appeals from the educational romantics of the past decade that we allow for such experience in school. Some of them have been able to induce it in school. In their classrooms one hears spontaneous laughter, observes the close affiliation such experience builds among people, and senses that rarest of classroom phenomena, expressions of tenderness and love. Are these to be ruled out? Despite their many excesses, the romantics warn us that we do so at our peril. Historically, we have ridiculed the schools and been ridiculed by others precisely because this quality is missing. Things are "merely academic." We ridicule the narrow, purse-lipped, formalistic school master, as represented by Mr. Gradgrind.* It is time we acknowledged for curriculum purposes the spiritual response and the search for ultimate self-realization through the search for ultimate meanings.

How? Let us begin at an easily available level: astonishment. In mathematics, there are the invention of zero, the discovery of the Heisenberg principle,** and the remarkable phenomenon of regression to the mean, to name some obvious examples. In social studies, there are the regularities of human society and the interconnectedness of social existence. Science is so full of marvels--from DNA to the atom--that illustrations

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*Mr. Gradgrind is the character from Charles Dickens' *Hard Times* who wanted only facts and is so practical he is hardly human.

**Werner K. Heisenberg (1901-) is a German physicist who is noted for his work on quantum theory and mechanics and the discovery of the uncertainty principle (impossibility of accurately determining simultaneously both the position and the velocity of an atomic particle).

scarcely need offering.

It is in the arts, especially, that the whole range of human astonishment is portrayed, precisely because great artists in all fields seek to give expression to their inner visions. To allow for spiritual responses in school, we would do well to move the arts into a central position: all the arts--poetry, literature, dance, film, graphic and plastic arts, music, and theater. The curriculum in this respect is more spotty and inadequate than in any other.

The Goals of Teaching and the Six Categories

Let us turn from the six categories that make up the human condition to another matter: the goals of teaching held by practicing teachers. There are three, as I see it. If one takes the three and places them in relation to the six humane categories, a grid with 18 cells is formed.

Teachers appear to have three broad goals in mind as they work with students and subject matter. First, they desire that the students become *fluent*, which means that they recognize the symbol systems, the phenomena, the data, or the media that constitute the domain of the subject matter. In reading, they desire that students reliably recognize words; in the arts, that they recognize the properties of the media; in geography, that they be able to interpret maps and other data; and so on. This level of behavior corresponds to what Bloom's *Taxonomy* miscalls "knowledge." It is the lowest level of intellectual functioning, but is, of course, essential to any higher level.

Next, teachers seek that the students learn to *manipulate* the data, symbol systems, phenomena, or media in such a way as to extract meaning. They usually call this "understanding," but because I hope here to deal with broad applications, I have chosen a broader term. Included in the term manipulate are all the other aspects of the *Taxonomy* (application, analysis, synthesis, evaluation) beyond the lowest level.

Third, teachers hope that, having learned to be fluent in a given field and to manipulate it in such a way as to make meaning from it, the students will *persist* in carrying on their activities in the field. Having learned to think like an historian, the student should continue

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to think on his own. Having learned to read intelligently, we hope he will continue to do so. In general, persistence is expressed after formal instruction ends; but it is also expressed while instruction is going on, in the form of voluntary behavior, perhaps as play.

Teachers also hope that students will develop confidence in their ability to manipulate the data of a field and that they will consider such activity valuable. However, this hope is a property of each of the other three hopes: fluency, manipulation, and persistence.

The suggested grid, placing the six aspects of the human condition together with the three pedagogical goals, looks like this:

	Fluency	Manipulation	Persistence
Intellectual	1a	2a	3a
Emotional	1b	2b	3b
Social	1c	2c	3c
Physical	1d	2d	3d
Aesthetic	1e	2e	3e
Spiritual	1f	2f	3f

We come now to the central proposition of this paper: *in order to achieve a humane curriculum, each subject matter and each experience must be responsive to all the aspects of the human condition, in the context of all the pedagogical intentions the teacher has.* That is, to be conceived in humane terms, a given subject area must be expressed intellectually, emotionally, socially, physically, aesthetically, and spiritually. If it fails to respond to any one of these aspects of the human condition, it is less than wholly human itself. Moreover, to be adequately conceived in ways that are consistent with the pedagogy of this century, subject matter must be conceived not only as fluency, but also as manipulation and persistence.

To put all of this differently: for the curriculum to be humane, it must respond to 18 questions at every point. Each of the questions takes the following form: In what sense does (e.g., manipulation) in a given field promise to contribute to (e.g., social) growth? Here are some examples:

1. How does the ability to manipulate historical data promise to contribute to the student's social growth? (cell 2c)
2. How does the disposition to "play" with mathematics promise

to contribute to the student's physical growth? (cell 3d)

3. How does recognition of musical symbols promise to contribute to the student's spiritual growth? (cell 1f)

Notice that the questions become less familiar and therefore more difficult as one moves diagonally through the grid, from cell 1a toward cell 3f. We simply know less as we move downward through the grid. That is, we are far more familiar with the question posed by cell 1a (How does fluency contribute to intellectual growth?) than we are with the questions posed by cells 2e, 3d, 2f, and 3f.

This difficulty arises directly from the educational tradition that confines us. That tradition, which continues to be dominated by the Age of Reason, places intellectual ability so far in the ascendant as to reduce the other aspects of human condition to unimportance. We do our best to reduce everything to cognition. We tend to define (or to fail to define) the other aspects of human existence as "non-cognitive," instead of acknowledging their intrinsic meanings. We value subject matter only in the degree that it contributes to the intellectual. Even Dewey tends to collapse all human behavior into "problem solving," an intellectual behavior. We act as if thinking, ideally in mathematical or formal logical terms, is the only human behavior worth noticing.

It is time we caught up with our own century. When we are not busy defending subject matter, we know better than to reduce everything to Mind. Indeed, much of the rebellion against formal schooling that plagues us arises from the irrelevance of a purely mentalistic approach to the human condition. Man lives not by mind alone, as Crane Brinton pointed out in *The Shaping of Modern Thought* (1963). In addition to formal logic, there are Rousseau's General Will, Newman's Illative Sense,* Pavlov's conditioned response, and Freud's concepts--all part of modern thought and none intellectual. There is the experience of the sublime, of the infinite, of social mechanism and empathy, and so on--none of which we usually take into account when we plan the curriculum. In fact, we deal

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*John H. Newman (1801-1890) was an English philosopher of religion and Cardinal of the Roman Catholic Church. His concept of the "illative sense" was that human beings have a "sense" which draws conclusions in a nonmechanical fashion from a mass of supporting evidence. The workings of this sense are seen in our everyday common beliefs but are not directly given or the consequence of clearly formulable deductions. For instance, belief in the existence of God derives from our illative sense.

with only two of the 18 cells in the grid almost all of the time: cells 1a and 2a--the contribution of fluency and manipulation to intellectual growth.

That is why people in practical walks of life characterize much of what matters to us as "merely academic." That is why, given the freedom to do so, students in alternative schools give such a significant place to the arts. They are trying to tell us something. We should learn to hear them. They imply that words are not enough. With Mercutio,* they say, "Couple it with something. Make it a word and a blow."

Many a teacher intuitively makes use of the aspects of the human condition that go beyond the intellectual. Such teachers seem vital, enthusiastic, memorable. A student of mine tells me that the concept of negative numbers was presented to her as an astonishing human achievement (what I would call spiritual meaning) and that she was carried away by the idea. Let us examine mathematics, the subject in school most susceptible to forgetting and fear, for its aesthetic and spiritual qualities, not merely for its intriguing property as intellectual game playing. Let us examine the properties of language, not only formally and technically but as aspects of the social nature of humans. And so on. If we will do so, the curriculum will become humane, because it will be saturated with human meanings.

It will be complicated, because human beings are complicated. Last year, I tried the exercise suggested here with the director of social studies in a large Eastern state. He offered "conflict resolution" as a topic widely taught in the high schools, and we undertook to examine the topic from just one of the points of view described here, the aesthetic. In what sense, we asked, could the study of conflict resolution contribute to the aesthetic growth of students?

To answer the question, we applied Broudy's formulation to the topic, with interesting results. Broudy's formulation, please recall, has four parts: the formal, the technical, the sensuous, and the expressive.

The effect of applying the formal category to conflict resolution was to lead us to examine the properties of conflicts, with illustrations. That was interesting, because the usual way of approaching the subject in

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*Mercutio is a character in William Shakespeare's *Romeo and Juliet*.

high school had not done so. It had assumed that conflicts are irrational and that the thing to do was to resolve them as rapidly as possible. Instead, we looked at the forms conflicts take.

Next, we applied the technical category. Here, we looked into the techniques of conflict. There are "reasonable men" approaches, but there are also propagandistic approaches, appeals to prejudice, attacks on reputations, and so on--I need not elaborate on the techniques of conflict to people heavily involved in universities and schools.

We next turned to the sensuous category and were reminded that people sweat, they weep, they roar with laughter, they exhaust themselves in conflict, and some people rejoice in the heightened perceptions they achieve in competition.

The expressive category calls on us to consider the meaning of a conflict. It is here, at last, that we consider the resolution of conflict, taking into account the formal, technical, and sensuous qualities of it. We were compelled to recognize, with the social psychologists, that the resolution of a conflict requires that we go beyond the purely intellectual aspects of it into all the others, since resolution involves all the others.

The effect was to flesh out the topic and make it human--to recognize that it was *human* conflict that we were concerned with. To put it differently, the effect of applying aesthetic categories to conflict resolution was to lead us to deal with the whole truth about conflict, not only that part that is "merely academic."

Perhaps this one partial illustration will serve to indicate what is involved in making the curriculum humane. We would, if we did so, go into what we teach much more deeply than is now the case. We might have to restrict subject matter to that which is richest in human meanings--to teach less subject matter, but much more meaningfully.

In all of this, we are hampered by our intellectualistic tradition. The traditional academic subjects are, at present, conceived of in mainly intellectual terms, and change in them, desirable as it would be, will be difficult to effect.

The arts is one field, however, that is not hampered by such traditions. It is in the arts that we are free to deal with that which is inward as well as that which is social, that which is spiritual as well

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as that which is intellectual. The arts alone in the present curriculum deal frankly with the whole of the human being: the intellectual, the emotional, the social, the aesthetic, the physical, and the spiritual. *Homo faber*, *homo ludens*, and *homo cogitans* are all at home in the arts. If we are to make the curriculum humane, the move most available to us is to make the arts central to the curriculum, not only as separate fields but as aspects of all the traditional academic offerings now present.

It seems possible to have a humane curriculum, if we will but conceive it so. In bringing about this change, unlike some more overt changes we have undertaken, we seek to renew the curriculum in terms of its deepest and most important meanings. It is to be hoped that we ourselves have the combination of human qualities and courage as well as the imaginativeness that is required.

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